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voted to Calderon from 1622 to his death in 1681. The few biographical details are given in the previous volume, and the 707 pages of this one are filled with analyses of his plays.

In other words, Klein's work is made up largely of the author's sources heaped indiscriminately together and expanded by endless analyses of ballads, novels, plays, etc., and interspersed with irrelevant discussions and savage attacks on the author's critics. It is a monument of misdirected energy, pervaded by an uncontrollable personality and an utter absence of all true conception of modern scholarship.

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7.—*D'Ancona, Origini del Teatro in Italia. Origini del Teatro in Italia. Studj sulle Sacre Rappresentazioni seguiti da un' appendice sulle rappresentazioni del contado toscano.* Di ALESSANDRO D'ANCONA. Firenze: Successori Le Monnier. 1877. 2 vols. 12mo, pp. 438, 432.

IN 1872 Prof. D'Ancona published at Florence three volumes of the religious plays peculiar to Tuscany, technically known as *sacre rappresentazioni*,\* promising in the preface to issue, as soon as possible, a volume containing the results of his study on the sources, form, and history, of these plays. The promised volume has grown to two, and is of a much wider range than the title would lead the reader to suspect. In order to trace the history of the *sacre rappresentazioni*, the author has been obliged to go back and study the development of the modern drama in general, and in so doing he has filled the long-felt want of a connected history of the liturgical drama and its development in the various countries of Europe. The contents of the two volumes may be divided into four parts. In the first, the author traces the rise of the drama in Europe from the liturgy to the mystery; in the second, the special forms assumed in Italy by the liturgical drama prior to the *sacre rappresentazioni*; in the third, the birth of the *sacre rappresentazioni* in Tuscany in the fifteenth century, and its history until it was destroyed by the Renaissance in the sixteenth century; in the fourth, a detailed account is given of everything relating to the representation of these plays, the time, place, actors, etc., with an examination of the typical characters. An appendix furnishes an account of the

\* "Sacre Rappresentazioni dei secoli XIV, XV, XVI, raccolte e illustrate per cura di Alessandro D'Ancona." Firenze: Successori Le Monnier. 3 vols. 12mo. 1872.

popular dramatic representations of the various parts of Europe and Italy, and especially of those peculiar to Tuscany.

The early history of the drama in Italy does not materially differ from that of France, for instance, except that the former went through more stages of growth and finally produced, not the mystery, but the *sacre rappresentazioni*. These stages of the Italian drama are as follows: from the liturgical drama, which was the same as in the rest of Europe, was evolved in Umbria the *lauda drammatica*, a hymn of dramatic character sung, not acted, by the Flagellants and other similar religious organizations of the thirteenth century. Afterward the *lauda* became what was known as *divozione*, and was acted in the churches; from this are derived the *sacre rappresentazioni*, and their popular counterpart, the *maggi*, of the Tuscan peasants.

The *sacra rappresentazione* is a form peculiar to Florence, where it arose about the middle of the fifteenth century from a union of the *divozione* from Umbria and certain civic displays which had been used from time immemorial to celebrate the feast of John the Baptist, the patron of Florence.

Nothing can be more dissimilar than the French *mystère* and the *sacra rappresentazione*, and this difference shows the superior intelligence and culture of the Florentines of that day. The *mystère*, in its final form, is a huge, shapeless composition often disfigured by the utmost grossness and extravagance. The *rappresentazione*, on the other hand, although necessarily stamped with certain mediæval signs by its origin, is nevertheless a dramatic form that needed only a master-mind like Shakespeare or Lope de Vega to become the germ of a modern national Italian drama.

Those who are not specially interested in the early mediæval drama will find D'Ancona's work extremely interesting from the standpoint just hinted at. We often hear the question, "Why have the Italians and French no national drama?" The question in regard to the former has been answered in various ways. Schlegel affirms that the Italians have no dramatic talent, an assertion too absurd to treat seriously. Hillebrand ("Études historiques et littéraires," Paris, 1868) attributes the want of a national drama to the lack of national unity, but this would not have prevented a local drama in each of the states into which Italy was then divided.\* The true explanation, it seems to us, is the one given by De Amicis and

\* See "L'Imitazione latina nella commedia italiana del XVI secolo, Vincenzo de Amicis," Pisa, 1871.

D'Ancona. The Renaissance substituted for the popular national drama, as embodied in the *sacra rappresentazione*, an imitation of the Latin drama, and the new pagan culture dried up the religious sources of inspiration. It is the same story in France. In England and Spain, the revival of letters came after the national drama had assumed sufficient consistency not to be easily affected ; and, moreover, the Renaissance in those countries never assumed the form of a popular enthusiasm as it did in Italy, and to a less degree in France. A recent French writer on this subject, M. Sepet ("Le Drame chrétien au moyen âge," Paris, 1878), recognizes this fact, and declares that the national drama of France is not in the future but in the past, and that it will be impossible to create a new form of drama. France must, he asserts, renew the tradition interrupted in the sixteenth century by the cultivated classes, but still subsisting in the breasts of the people who, even at the present day, still represent *mystères*.

We cannot praise too highly the admirable way in which Prof. D'Ancona has performed his difficult task. No one is better qualified for it. He is profoundly acquainted with the popular literature of Italy in all its branches, and has already illustrated the ballads and legends of his country with remarkable acumen. He has pursued a strictly historical method, and thrown a flood of light on an obscure period in Italian literary history.

In conclusion, we must not omit mention of the appendix, which gives an account of the Tuscan peasant-plays still performed in various parts of the province, and which, on a small scale, are counterparts of the famous Ober Ammergau Passion-play, but include besides plays on religious subjects those founded on historical and romantic themes. We commend these popular plays to the attention of the tourist, who may witness them in the neighborhood of Pisa during the summer.

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8.—*Rome in Canada. The Ultramontane Struggle for Supremacy over the Civil Authority.* By CHARLES LINDSEY. Toronto : Lovell Brothers. 1877.

THE writer of this volume undertakes to show that the Ultramontane Catholics in the Province of Quebec set up the extreme pretensions of the Church to oversway all other authority, and aim at nothing less than complete control of the government. Startling as this proposition seems, he supports it by such an array of the direct claims and authoritative declarations of the ecclesiastics under